DOCUMENT RESUME

ED 310 728 IR 013 830

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TITLE Ways To Improve Visual Communication.
INSTITUTION Charlotte-Mecklenburg Public Schools, Charlotte, N.C.
PUB DATE 86
NOTE 13p.
PUB TYPE Guides - Non-Classroom Use (055) -- Reports - Descriptive (141)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS Bulletin Boards; *Color; *Design Requirements; Elementary Secondary Education; *Instructional Material Evaluation; *Material Development; Production Techniques; *Transparencies; *Visual Aids

ABSTRACT

This compilation of guidelines for using and producing various forms of media begins with hints for bulletin boards and other displays, including principles of layout, elements of design, and use of color. Advantages and disadvantages of using overhead transparencies are then outlined. Recommended uses of transparencies are listed, and tips for overhead presentations provide information on screens, general presentation techniques, questions to be considered in evaluating both individual transparencies and overhead presentations, and suggestions for storing transparencies. Guidelines for designing transparencies are followed by instructions for creating and using mounts, masks, and overlays with transparencies. Directions for constructing folding pocket panel display units are also provided. (EW)

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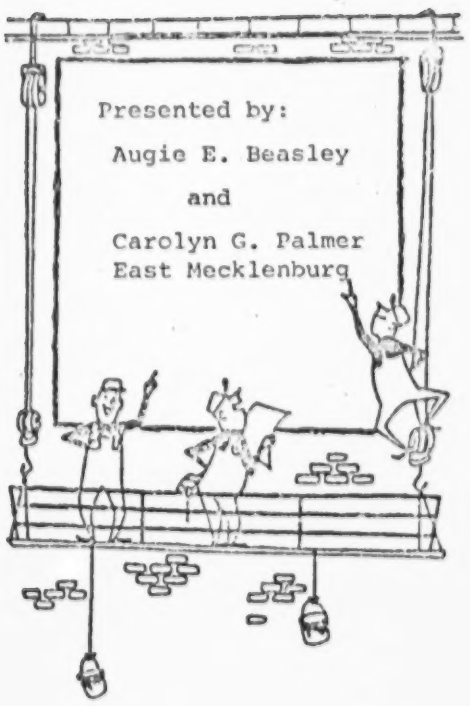
WAYS TO IMPROVE VISUAL COMMUNICATION



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HINTS FOR VISUAL COMMUNICATION

(Bulletin Boards, Displays, Etc.)

Principles of Layout

Simplicity

1. Avoid crowding of materials into one space.
2. Use a few carefully selected colors.
3. Avoid cuteness. Place emphasis on organization, color, and texture.
4. Use empty space to surround your materials.
5. Place captions inside the display area and not at the edges.

Unity

1. Similar shapes, lines, and space help to create unity.
2. Emphasize a basic line direction. Block is used extensively.

Emphasis

1. Draw attention to an important item by setting it apart with isolating space, value contrast, color contrast, or texture contrast.
2. Use directional devices to emphasize--lines, arrows, or strings.

Note: One of the best ways to achieve emphasis is through color.

Balance

1. Informal balance creates more interest than does formal balance.
2. Formal balance is illustrated with identical weights that are an equal distance from the center.
3. Informal balance can be achieved in a variety of ways--varying weights, sizes, shapes, etc.

Center of Interest

1. The center of interest is the main theme and is closely tied to emphasis.
2. One way to locate the center of interest is to divide available space into nine sections using two lines across and two lines down. The center of interest can then be located at any of the four intersections.

Contrast

1. The characteristic of an object which makes it stand out from a group of objects is referred to as contrast.
2. Contrast is closely related to emphasis; however, a total portion of a display might contrast with the background while only one aspect should receive emphasis.
3. Contrast may be achieved with light or dark values, unusual shapes, or different sizes.

Harmony

1. All elements--lettering, color, materials--work together to support the basic idea
2. No one element should capture the attention to the exclusion of the others.

Rhythm

1. Rhythm results when an element is repeated in some systematic manner.
2. Rhythm may be expressed by a row of trees which are much alike, but just different enough to break the monotony. Example--the trees may appear to diminish in size as they recede from the eye.

Elements of Design

Space

1. All materials show to the best advantage if surrounded by ample space.
2. Space can be created by advancing and receding colors and by lights and darks.

Line

1. A line can attract attention by pulling the eye to an area.
2. It can suggest action, direction, and movement.
3. It can tie the display together.
4. The line is one-dimensional. It has length.

Shape

1. Shapes are two-dimensional--height and width.
2. There are three types of shapes--geometric, abstract, and representational.

Form

1. Form may be actual or apparent.
2. Form is three-dimensional--it has depth.
3. Objects in nature display actual form. Many pictures, drawings, etc. have simulated form.
4. Actual objects may be fastened to the display to exhibit actual form, or drawings may appear to have form mainly due to shading.

Surface

1. All of the elements display a surface; however, the line displays less.
2. All surfaces have the qualities of color, value, and texture.
   a) color--the hue of the surface
   b) value--the degree of lightness or darkness of a surface
   c) texture--the roughness or smoothness of a surface

THE MAGIC OF COLOR

In planning layouts, the following types of color harmony or any combination of them may be considered:

Monochromatic--tints and shades of one color
Analogous--colors which are neighbors on the color wheel
Complementary--colors which are opposites on the color wheel

Color Characteristics

Chromatic--possess qualities of hue, lightness or value, and intensity or chroma
Achromatic--lack hue (sometimes termed "neutrals")

HUE--used to describe specific "color"

VALUE--how light or dark a color appears--the lightest color is the one with the highest value

Intensity or chroma--describes strength of a color--bright or dull

MIXTURES

PRIMARY COLORS--red, yellow, and blue

SECONDARY COLORS--mixtures of the primary colors (red + yellow=orange

INTERMEDIATE COLORS--secondary color is mixed with its neighboring primary (yellow-green)

TERTIARY COLORS--mixing any two of the secondaries together

OTHER MIXTURES

TINTS--mixing white with a hue

TONE--hue mixed with gray

SHADE--hue mixed with black

PSYCHOLOGICAL COLORS

Red and Yellow--Exciting and stimulating
Red--aggressive
Yellow--vitality also envy and cowardice
Blues and greens--cool and receding
Blue--peace, calm, serenity also saddness and grief
Green--spring, hope, renewal also jealousy
Purple--rank and authority also depression and rage
Black--darkness and death
White--purity

USING OVERHEAD TRANSPARENCIES

ADVANTAGES OF THE OVERHEAD AND TRANSPARENCIES

* Image manipulation
* Use in a lighted room
* Ease of operation
* Ability to visualize relationships
* Ease of storage and retrieval of transparencies
* Inexpensive to produce
* Control pace of presentation
* Prepare materials ahead of time (in comparison with chalkboard)
* Design to meet local needs
* Use with other media

DISADVANTAGES OF THE OVERHEAD AND TRANSPARENCIES

* Low-quality transparencies
  - Too much information
  - Lacks punch--color
  - Confusing design
  - Intricate drawings
* Bad presentation techniques
* Not a photographic image
* Misused
  - Too much copy on one transparency
  - Leave projector on after the visual has been removed
  - Used in lieu of a handout

EXCELLENT USES OF THE OVERHEAD AND TRANSPARENCIES

* Spacial relationships (maps)
* Temporal relationships (time line)
* Organizational relationships (charts)
* Statistical relationships (graphs)
* Mechanical workings (drawings)
* Image comparison
* Reinforce main points
* Important sayings
* Puppets
* Graphic enlargement

TIPS FOR OVERHEAD PRESENTATIONS

SCREENS

* Avoid keystoning (a fan-shaped image) by slanting the top of the screen forward or the bottom backward.
* Avoid using a screen smaller than 60x60 inches with the overhead.
* Determine screen size by dividing the distance to the farthest viewer by six. Example--If the distance to back row is sixty, divide sixty by six. The screen should be 10 feet.
* A mat surface screen is best.

GENERAL PRESENTATION TECHNIQUES

* Keep transparencies simple.
* Maintain eye contact.
* Use large, easy-to-read type.
* Check the focus before using the first transparency.
* Check position of transparency on screen before beginning.
* Turn projector off when changing transparencies or when you have finished talking about the transparency.
* Sit or stand beside the projector.
* Use the transparency to present only key ideas. Prepare a handout for detailed information.

QUESTIONS TO CONSIDER IN EVALUATING OVERHEAD PRESENTATIONS

THE TRANSPARENCY (View the transparency from 30 feet.)

1. Is the type large enough? Can all parts be read easily?
2. What is seen first? Center of interest?
3. What about eye movement? Is the composition organized?
4. Is the message simple and easy to follow?
5. Is the design balanced? Does anything bother me?
6. Has too much copy been used on one transparency?
7. Has a horizontal format been used?

THE PRESENTATION (Have another person/s critique your presentation.)

1. Was the screen size adequate for back row viewers?
2. Was the screen positioned so each viewer could see?
3. Were the transparencies checked for focus? Correct position on screen?
4. Was the projector turned off between transparencies?
5. Was a pointer or pencil used to point out information?

STORAGE OF TRANSPARENCIES

MOUNTED

* Steel File
* Plastic Case
* Pamphlet Box (May be cut from a large soap box)
* Two-Drawer Cardboard File
* Three-Ring Notebook
* Apple Box or Duplicator Paper Box Cut to Make a File

UNMOUNTED

* Pocket Folders
* Pamphlet Box
* Three-Ring Notebook
* File Folder into Steel File Drawer

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GUIDELINES FOR TRANSPARENCY DESIGN

1. Keep it simple. Use a single idea, concept, or comparison per transparency. Illustrate with line drawings.
2. Use block lettering for readability.
3. Vary type size for emphasis. Use bold capitals for headings and smaller, lower case letters for information.
4. Draw attention with lines, arrows, boxes, etc.
5. Use horizontal format and avoid vertical lettering.
6. Avoid placing illustrations in the center of the transparency. Divide the sheet into thirds (vertically and horizontally) and locate illustrations at any of the four spots where the lines intersect.
7. Place materials in the upper portion of the transparency.
8. Keep more space outside the type/illustrations than between the figures.
9. Create unity with space, similar shapes, and lines.
10. Use formal and informal balance. Formal becomes monotonous if used exclusively.
11. Use color to achieve emphasis.
12. Use only key words or short sentences.
13. Limit lines and words per line to avoid crowding information. GOOD RULE--No more than seven lines per sheet and no more than seven words per line. (Variations of this rule state 8-10 lines and 6-8 words per line.)
14. Type size should be--24 points or 18 points for the headings and 14 points for information. No lettering should be smaller than ¼ inch. NEVER USE PICA OR ELITE TYPE TO PRODUCE MASTER.
15. Use line and geometric form to add emphasis to the message.

EXAMPLE--Single Idea or Quote
Billboard by enclosing in a rectangle, circle, or oval.
Headings
Set off from message with geometric form or line.

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MOUNTING, MASKING, AND OVERLAYS

MOUNTING

A transparency frame may be made from most hard cardboard such as poster board, file folders, soap or cereal boxes, or scrap cardboard.

Advantages To Mounting

1. Eliminates light leaks around the edges and cuts down on glare
2. Allows easier handling
3. Permits overlays and masks to be added
4. Allows presenter to write notes/questions on mounts
5. Provides help in storing and organizing
6. Allows transparency to lie flat

Steps

1. Place frame facedown onto work area
2. Place transparency on mount (image appears reversed)
3. Position and tape corners into place with Magic Mending or masking tape
4. Turn the transparency over and check position of material
5. Place facedown again and tape all edges with Magic Mending or masking tape

REMEMBER--Use a horizontal format when designing transparencies.

MASKING

The cheapest method for progressively exposing information on a transparency is a mask--an opaque overlay.

Types of Masks

1. Area Masks There are two types of area masks--full and partial.
2. Accordion Fold Mask Good to use to slowing uncover main points.
3. Strip Mask Allows sections to be randomly revealed in comparison with the accordion fold which has a locked-in sequence.
4. Pivot or Circular Mask Good to use for language drills. Circular masks are held in place by a paper fastener, thumbtack attached to an eraser, etc.
5. Sliding Mask Information is exposed by moving the mask toward the bottom of the mount.
6. Flip-Flop Mask Can be flipped to cover either half of the transparency.

OVERLAYS

When information must be added which cannot be divided into parts, overlays are used to present the whole composition. Overlays are transparent masks.

Two Types of Overlays

1. Fixed Sequence All overlay sheets are mounted to the same edge.
2. Random Sequence Each overlay is mounted to a different edge.

Attaching With Tape

1. Start with mounted base cell
2. Position overlay
3. Tape into position covering length of overlay with tape
4. Attach half of tape to acetate sheet and half to the mount
5. Trim excess tape

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FOLDING POCKET PANELS

DIRECTIONS FOR CONSTRUCTING FOLDING POCKET PANEL DISPLAY UNITS

The units are composed of a series (usually three to six) of transparent-faced display pockets with one open edge.

MATERIALS NEEDED

Plastic or acetate (.005' guage or thicker is most desirable.)
Posterboard or cardboard
Electrical or cloth tape
Metal-edge ruler
Scissors and razor
Paper cutter
T-Square

STEPS

1. Cut the posterboard base to the desired dimensions (according to the size of materials to be inserted into the pocket). A base of 11" x 14" will accomodate most pictures and worksheets. Cut the plastic to the same width, but slightly shorter in length. Cut three pieces of tape longer than the width of the cardboard. Apply one piece to the back bottom edge of the cardboard, allowing the tape to overlap by half its width. Turn the cardboard over, and place the acetate on the sticky tape, leaving a separation between board and plastic of about 1/8". Add a second piece of tape over the top of the first piece of tape; trim off the excess tape at the ends. Add a third piece of tape at the opposite edge of the plastic sheet and fold over; trim off excess tape.

2. Tape the plastic sheet up and onto the cardboard.

3. Tape along both sides.

4. This is one panel. To align the other panels, place face up on the table, and separate by ½". Use a T-square to align the bottom edges. Apply tape to hold the sections together. Turn over and apply tape to the back.

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